

STUDENTS' ORCHESTRAL CONCERT,

ST. JAMES'S HALL,

THURSDAY EVENING, DECEMBER 19, 1878,

To commence at Eight o'Clock.

THE ORCHESTRA.

Conductor - - Mr. WALTER MACFARREN.

First Violins.

Mr. SAINTON } (Principals).
" AMOR }
" ARNOLD.
" H. COOPER.
" ECKETT.
" JONES.
" LUKE.
" A. PAYNE.
" J. PAYNE.
" RENDLE.
" RYLE.
" SZCZEPANOWSKI.

Second Violins.

Mr. PALMER (Principal).
" HANN.
" HAYNES.
" HUDSON.
" HUNNIBELL.
" KELLY.
" OLDAKER.
" SIMMONS.
" SNEWING.
" THIRLWALL.
" WALKER.

Violas.

Mr. HANN (Principal).
" BURNETT, Junr.
" BOWIE.
" DEANE.
" EGERTON.
" HILL.
" REYNOLDS.
" WAUD.

Violoncellos.

Mr. W. PETTIT (Principal).
" BUELS.
" ELLIOTT.
" GUEST.
" HANN.
" WHITEHOUSE.

Double Basses.

Mr. WHITE (Principal).
" A. HARPER.
" A. HOWELL.
" MANEY.
" KENDALL.
" WAUD.

Flutes.

Mr. SVENDSEN.
" POWELL.

Hautboys.

Mr. HORTON.
" FOREMAN.

Clarionets.

Mr. LAZARUS.
Miss FRANCES THOMAS.

Bassoons.

Mr. TROUT.
" PESCHKAM.

Horns.

Mr. C. HARPER.
" CATCHPOLE.
" STANDEN.
" KEEVILL.

Trumpets.

Mr. SOLOMONS.
" PAQUE.

Trombones.

Mr. CHATTAWAY.
" ANTOINE.
" PHASEY.

Drums.

Mr. LÖHR.
" CAMPBELL.

Organ.

Mr. H. R. ROSE.

PROGRAM.

DEAD MARCH - - - (*Saul*) - - - - *Handel.*

In memory of H.R.H. The PRINCESS ALICE,
Duchess of Hesse-Darmstadt.

ELEGY (MS.), In memory of HENRY JOHN COCKRAM,
twice elected Sterndale Bennett Scholar. Died
3rd September, 1878, aged 15 - *Myles Birkett Foster.*
(Student).

Solo, Mrs. IRENE WARE, and CHORUS.

The souls of the righteous are in the hands of God. There shall
no torment touch them. In the sight of the unwise they seemed to
die; but they are in peace, for so He giveth His beloved sleep.

OVERTURE, No. 4, in E - (*Fidelio*.) - - - - *Beethoven*.

SONG (MS.) - - "DEVOTION." - - - - *E. Ford*.
(Student.)

Mr. SIDNEY TOWER.

I have no thought, but of thee,
My true love!
And Heaven itself
Seems lovely only
When thou art there!

Without thee, nought that earth
Can give this heart;
Nor Heaven,
That knows
My love for thee
(Howe'er they each may strive),
Its grief and pain
Will e'er alloy.
My love, thou, my love!

ERSTEIN.

CONCERTO (MS.), in B minor - - - *R. Harvey Löhr*.
(Student.)

Allegro con passione.
Notturmo—Andante.
Rondo Allegro Vivace.

Pianoforte, Mr. HARVEY LÖHR.

SCENA E ROMANZA, "IN QUESTA TORRE." *E. Fiori.*

(Pietro di Padora.)

Mrs. MUDIE BOLINGBROKE.

SCENA.

Di quest' orrida torre a me le porte
Nessun dischiude! Oh Dio,
Pietà del pianto mio!
Ostaggio, eccomi, il vedi,
In poter di quel feroce!...
Oh forse nel mio sangue
Della vendetta la vergogna atroce
L'empio Ezzelino a vendicar s'appresta.
Qui la morte e la mia tomba è questa.

ROMANZA.

Così per me le splendide
Gioie di giovinezza
Tutte dovran disperdersi,
Qual sogno ingannator.
Aperti cieli, o prati
Di mille fior smaltati,
Forse un addio supremo
Oggi vi manda il cor!
Eppur beata e limpida
Un dì sperai la vita,
E mi sorrise all' anima
L'incanto dell' amor.
Tutto cessò: celato
Come da nembo irato
Dei giorni miei tramonta
L'ultimo raggio e muor.

ROMANZA, from Concerto, in E flat - - - - *Mozart.*

Andante.

Horn, Mr. CHARLES T. E. CATCHPOLE.
(Professors' Scholar.)

LAUDA SION, Solo Voices and Chorus - - Mendelssohn.

Composed for the Feast of Corpus Christi, June 11, 1846, and performed at the Church of St. Martin, Liège.

Solos, Miss AMY AYLWARD, Miss AMY GILL,

Mr. SIDNEY TOWER, and Mr. BRERETON.

CHORUS.

Lauda Sion, salvatorem,
Lauda ducem et pastorem,
In hymnis et canticis.
Quantum potes, tantum aude,
Quia major omni laude,
Nec laudare sufficis.

Laudis thema specialis,
Panis vivus et vitalis,
Hodie proponitur;
Quem in sacræ mensa cœnæ
Turbæ fratrum duodenæ
Datum non ambigitur.

SOPRANO SOLO and CHORUS.

Sit laus plena, sit sonora,
Sit jucunda, sit decora,
Mentis jubilatio.
Dies enim sollemnis agitur,
In qua mensæ prima recolitur
Hujus institutio!

QUARTETT and CHORUS.

In hac mensa novi Regis,
Novum Pascha novæ legis
Pascha vetus terminat.
Vetustatem novitas,
Umbram fugat veritas,
Noctem lux eliminat.

Quod in cœna Christus gessit
Faciendum hoc expressit
In sui memoriam.

CHORUS.

Laud, O Sion, thy salvation!
Laud with hymns of exultation,
Christ thy King and Shepherd true!
Bring Him all the praise thou knowest,
He is more than thou bestowest,
Never canst thou reach His due.

Special theme for glad thanksgiving
Is the quick'ning and the living
Bread, to-day, before thee set.
From His hands of old partaken,
As we know by faith unshaken,
Where the Twelve at supper met.

SOPRANO SOLO and CHORUS.

Full and clear ring out thy chanting,
Joy nor sweetest grace be wanting,
From thy heart let praises burst;
For to day the Feast is holden,
When the Institution olden
Of that Supper is rehearsed.

QUARTETT and CHORUS.

Here the new law's new oblation:
By the new King's revelation,
Ends the form of ancient rite.
Now the new the old effaces,
Truth away the shadow chases,
Light dispels the gloom of night.

What He did, at supper seated,
Christ ordained to be repeated,
His memorial ne'er to cease.

CHORUS.

Docti sacris institutis
Panem, vinum, in salutis
Consecramus hostiam.
Dogma datur Christianis,
Quod in carnem transit panis,
Et vinum in sanguinem.

Quod non capis, quod non vides,
Animosa firmat fides
Præter rerum ordinem.
Sub diversis speciebus
Signis tantum, et non rebus,
Latent res eximiae.

SOPRANO SOLO.

Caro cibus, sanguis potus,
Manet tamen Christus totus
Sub utraque specie.
A sumente non concisus,
Non confractus, non divisus,
Integer accipitur.

CHORUS.

Sumit unus, sumunt mille,
Quantum isti, tantum ille,
Nec sumptus consumitur.
Sumunt boni, sumunt mali,
Sorte tamen in æquali,
Vitæ vel interitus;
Mors est malis, vita bonis:
Vide, paris sumptionis
Quam sit dispar exitus.

Fracto demum Sacramento
Ne vacilles, sed memento,
Tantum esse sub fragmento
Quantum toto tegitur.
Nulla rei sit scissura,
Signi tantum sit fractura,
Qua nec status, nec statura
Signati minuitur.

QUARTETT and CHORUS.

Ecce panis angelorum
Factus cibus viatorum:
Vere panis filiorum,
Non mittendus canibus.

CHORUS

And His rule for guidance taking,
Bread and Wine we hallow, making
Thus our sacrifice of peace.
Wondrous truth to Christians given!
Bread becomes His flesh from Heaven,
To His blood is turned the Wine.

Sight hath failed, nor thought conceiveth
But a dauntless faith believeth,
Resting on a pow'r Divine.
Under diverse forms existing,
Signs of earthly things consisting,
Things of priceless worth are veil'd.

SOPRANO SOLO.

Blood for drinking, Flesh for eating,
Christ himself, the Faithful meeting,
Wholly present there is hail'd.
Whoso of this Food partaketh
Rendeth not the Lord, nor breaketh;
Christ is whole to all that taste.

CHORUS.

Thousands are, as one, receivers;
One, as thousands of believers,
Eats of Him who cannot waste.
Bad and good the Feast are sharing:
O what divers dooms preparing,
Endless death, or endless life!
Life to these, to those damnation,
See how like participation
Is with unlike issues rife!

When the Sacrament is broken,
Doubt not, but believe 'tis spoken
That each sever'd, outward token
Doth the very whole contain.
Nought the precious Gift divideth,
Breaking but the sign betideth;
Jesus still the same abideth,
Still unbroken doth remain.

QUARTETT and CHORUS.

Lo! the Angel's Food is given
To the pilgrim who hath striven.
See the children's bread from Heaven,
Which on dogs may not be spent.

QUARTETT and CHORUS.

Bone pastor, panis vere,
 Jesu, nostri miserere;
 Tu nos pasce, nos tuere,
 Tu nos bona fac videre
 In terra viventium.
 Tu qui cuncta scis et vales
 Qui nos pascis hic mortales
 Tu tuos tibi commensales
 Cohæredes et sodales
 Fac sanctorum civium.
 Amen.

QUARTETT and CHORUS.

Bread, good Shepherd, tend us,
 Jesu, of Thy love befriend us,
 Thou refresh us, Thou defend us,
 Thine eternal goodness send us,
 In the Land of Life to see.
 Thou Who all things canst and knowest,
 Who on earth such Food bestowest,
 Grant us with thy saints, though lowest,
 Where the heav'nly Feast Thou showest,
 Fellow-heirs and guests to be.
 Amen.

INTRODUCTION and LAST MOVEMENT, from
 Symphony (MS.), in G minor - - - *R. Addison.*
 (Student.)

Andante - Allegro maestoso.

ARIA - - - - (*Le Nozze di Figaro.*) - - - *Mozart.*

Figaro, Mr. ROBERT GEORGE.

"NON PIÙ ANDRAI."

Non più andrai, farfallone amoroso,
 Notte e giorno d'intorno girando,
 Delle belle turbando il riposo,
 Narcisetto, Andoncino, d'amor.
 Non più avrai questi bei pennacchini,
 Quel capello leggiere e galante,
 Quella chioma, quell'aria brillante,
 Quel vermiglio donnesco color.
 Fra guerrieri, poffarbacco!
 Gran mustacchi, stretto sacco,
 Schioppo in spalla, spada al fianco,
 Collo dritto, muso franco;
 Un gran casco, un gran turbante,
 Molto onor, poco contante;
 Ed invece del fandango
 Una marcia in mezzo al fango
 Per montagne e per valloni,
 Colle nevi, e i solleoni,
 Al concerto di tromboni,
 Di bombarde, e di cannoni,
 Che le palle in tutti i tuoni
 Alle orecchie fan fischiare.
 Cherubino, alla vittoria,
 Alla gloria militar!

CONCERTSTÜCK, in G, Op. 92 - - - - *Schumann.*

Introduction, Langsam.

Allegro appassionata.

Pianoforte, Miss ALICE BORTON.

RECITATIVE AND SONG, WITH A BURDEN.

(May Day.) G. A. Macfarren.

May Queen, Miss KATE BRAND.

RECITATIVE.

Loyal hearts, your rural Queen
 Greets you from her flow'ry throne;
 Few the monarchs are, I ween,
 Who such loving subjects own.
 Warbling bird and leafy tree,
 May's delights are sweet to me,
 But no sweets I prize above,
 Loyal hearts, your faithful love.

SONG.

Beautiful May, with thy lap full of flow'rs,
 Rising when April has fled with his show'rs;
 Thrilling the air with thy musical voice,
 Calling on mortals once more to rejoice.
 Thee would we greet on the day of thy birth,
 Thee would we cheer with our innocent mirth.
 Beautiful May, with the sun on thy brow,
 Beautiful May, we delight in thee now.

May, bid the verdure grow;
 May, bid the roses blow;
 May, bid a heavenly glow
 Play o'er the world below.

The Burden. Hey nonny nonny no!

Earth has awoke from her slumber at last,
 Now the dull season for dreaming is past.
 Fair were her visions through winter's long night;
 Fairer is May, with her reign of delight.
 Never was vision, though bright it might be,
 Equal, thou presence of gladness, to thee.
 Queen of all joy, with the sun on thy brow,
 Beautiful May, we delight in thee now.

May, bid the verdure grow;
 May, bid the roses blow;
 May, bid a heavenly glow
 Play o'er the world below.

The Burden. Hey nonny nonny no!

RONDO BRILLANTE, in E flat, Op. 29 - Mendelssohn.

Presto.

Pianoforte, Mr. PERCY STRANDERS.

(Balfe Scholar.)

TERZETTO - - - (*Fidelio*) - - - *Beethoven.*

Leonora, Miss GRANT. Marcellina, Miss PHIPPS.

Rocco, Mr. ARTHUR JARRATT.

“CORAGGIO ORSÙ.”

Rocco.

Coraggio, orsù del tuo vigor,
La prova or dovrai dare.
Il tempo indurir può il tuo cor,
Ei tutto può cangiare.

Leonora.

Fidate in me, vi servirò:
Nella prigion or scender voglio.
Da te, amore, forza avrò
Di superar lo scoglio.

Marcellina.

Quei luoghi, oimè! pieni d'orror,
Potran forse turbarti il core;
Ma pur il premio a tanto ardore,
Te lo serba il mio amor.

Rocco.

La sorte ti farai propizia.

Leonora.

Per me ho il Cielo, e la giustizia.

Marcellina, Leonora, e Rocco.

Si, si, la sorte avrai propizia
Amor, amor ti sosterrà,
La sorte ti sorriderà.

Rocco.

Il Castellan, non può negarmi
Ch'io quì possa farti entrar.

Leonora.

(Ah, voglia il Ciel ajuto darmi,
Ma non sia almen lungo a tardar.)

Marcellina.

Lo sposo alfin or m'è promesso;
Dolce speranza, amor, mi dai,

Rocco.

Dagli anni già mi sento oppresso,
Il peso lor leggier farai.

Leonora.

(Amato sposo, un caro amplesso,
In breve ancor, riceverai.)

Rocco.

Tutto andrà ben, mel dice il cor,
Ma, figli miei, usiam prudenza,
Fra breve Imen del vostr' amor,
Appagherà l'impazienza;
Si, cara, per isposo,
Tuo padre te lo dà.
Si cari miei, io v'unirò,
Un premio debbo a tal costanza,
Si, miei figli, v'unirò.

Leonora.

(Tutto andrà ben, mel dice il cor,
Ma pur usiam prudenza,
Il premio avrò di tanto ardor,
Tradirla or più non oso,
Oimè! mi fa pietà.)
Si cara, sposo ti sarò.
(Debbo tradir la sua speranza,
Alfin di mia costanza,
Il premio avrò,
Fra breve, ohimè! dolce speranza.
Il caro sposo rivedrò.)

Marcellina.

Tutto andrà ben, mel dice il cor,
O dolce impazienza!
Il premio avrò di tanto amor;
Alfin sarà mio sposo,
Oh! che felicità!
Ognor la fè li serberò,
Ognor la mia costanza,
Mio ben, ti serberò.
Fidelio, sposa ti sarò,
Caro ben, io tua sarò;
Alfin di mia costanza,
Il premio avrò.

OVERTURE - - - (*Ruy Blas.*) - - - *Mendelssohn.*



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FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

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POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

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STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

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PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, Master, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

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SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates under the age of eighteen years, who shall have been members of church choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.

NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

LADY GOLDSMID SCHOLARSHIP.

A Second Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship entitles the holder to Free Musical Education for two years in the Royal Academy of Music.

It was competed for by Female Pianists, being British-born Subjects, between the ages of Sixteen and Twenty-one years, and was awarded to the one judged to show the greatest promise as a player—

preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

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*\* \* In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

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## BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and  
THE PRINCIPAL.

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MEMORIAL PRIZES.

THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, in alternate years, who shall be judged to sing best the pieces, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.

THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.

THE EVILL PRIZE.

The Gift of H. EVILL, Esq.

A Purse of Ten Guineas for Declamatory English Singing, to be awarded at Easter to the Male Candidate, Bass or Tenor, in alternate years, who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE READ PRIZES.

The Gift of J. F. H. READ, Esq.

For the composition of a Quartet on the standard model, comprising the usual four movements, for Pianoforte, Violin, Viola, and Violoncello, will be awarded in July, 1879, to the authors of the works that may be judged best and next in merit among those offered in competition. Particulars will shortly be announced.

THE WALTER MACFARREN PRIZES.

The Gift of WALTER MACFARREN, Esq.

A Purse of Five Guineas will be presented in July, 1879, to the Female Member of the Choir who shall have been registered to have taken part in the largest number of Choral practices and performances during the last Three consecutive terms; and another Purse of Five Guineas will be presented to the Member of the Band who shall have been registered to have taken part in the largest number of Orchestral practices and performances during the same period.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

Secretary.

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE,

DECEMBER, 1878.